

SIR THOMAS BROWNE



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An Essay

BY

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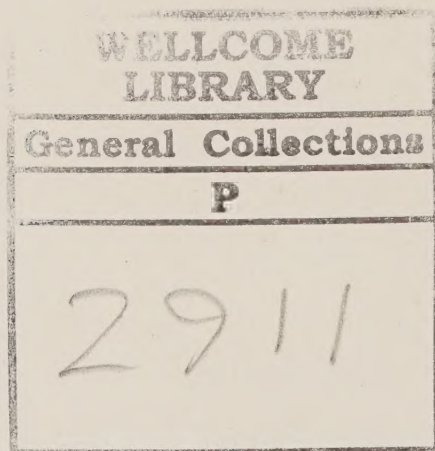
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BROWNE : SIV Thomas (1605 - 1682)



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NOTE

I have inserted, by request, two quotations from Sir Thomas Browne, which were intentionally omitted when these remarks were delivered. A third passage has been added in order that the statement there made may represent the facts more fully. For the correction of one blunder I am indebted to the kindness of that ardent lover of Browne, Sir H. Babington Smith, K.C.B., who amid the turmoil of war discovered and read this essay printed in a University magazine.

C. S.

Feast of St Thomas,
21 December 1915.

SIR THOMAS BROWNE.

A paper read to the Heretics on 31 October, 1915.

When I was asked to address our Society upon the subject of Sir Thomas Browne, I was at a loss for a while to know how to treat my theme. So I turned to the rules and found that the object of the Society was to promote discussion on problems of Religion, Philosophy and Art. Herein lay the solution of my difficulty, for it occurred to me that if I were to consider what Sir Thomas had to say on each of these subjects the result might not be unprofitable.

First as relates to Art. How keen he was upon painting we gather from a remark made when he was at the beginning of his career: 'I can look a whole day with delight upon a handsome Picture, though it be but of an Horse¹.' But when he comes to an American story of a serpent with a head at each end, in a picture shown by Cassianus Puteus, he says 'We must crave leave to doubt of this until we have the advantage to behold or have an iterated ocular Testimony.' Characteristically he then proceeds to explain how a serpent can have a head at both ends. We must remember Browne's date—he died in 1682—in noting that the only artists whom he mentions are Raffaello, Michelangelo and Vandyck². These are early days, and it is significant that he is apparently ignorant of Dürer, and of the artist, in whom pre-eminently he would have found so much to study, Leonardo da Vinci. But Art meant a great deal to Sir Thomas Browne. He devotes a whole book of the *Pseudodoxia* to the consideration of Pictures; and in the *Musaeum Clausum*, in which he allows himself to give free rein to his imagination,—the tract in which he comes nearest to playing with his reader—he treats 'Of rarities in Pictures.' The whole tract is an elaborate jest. In general it is curious to notice how many of the pictures upon which he comments are biblical: the Crucifixion of Christ, in

¹ *Religio Medici*, ii. 9. 'The Chinois burn great numbers of printed draughts of slaves and horses' over the grave. *Urne-Burial*, chapter i, ad fin.

² He then calls him Titian by inadvertence. Letter to his son Thomas, 9 January, 168 $\frac{1}{2}$. He also mentions Chairò (?) as the famous painter at Milan about the year 1664. Wilkin (ed. Bohn. iii. 416) says the word is indistinct.

observing that painters rightly represent the soldier's spear as piercing the breast under the fifth rib on the left, the correct position of the heart¹; and again on the relative size of the three crosses:

We applaud not the hand of the Painter in exalting his Cross so high above those on either side; since hereof we find no authentick account in history, and even the crosses found by Helena pretend no such distinction from longitude or dimencion².

The Crown of Aaron, Aaron's Breastplate, Enoch, Lazarus, Jonas, Ezekiel's Vision, Daniel, the Forbidden Fruit—these are the pictorial subjects with which he loves to play. The fifth book of the *Pseudodoxia Epidemica* or 'Enquiries into very many received Tenents and commonly presumed Truths,' is 'Of many Things questionable as they are commonly described in Pictures.' A faithful summary of the subjects there considered contains the following:—Of the Pelican, the Dolphin, the Grasshopper, the Serpent and Eve, Adam and Eve, of the Eastern Nations and the Jews at their Feasts, especially our Saviour at the Passover, Of the long Hair of Christ, Of Abraham, Of the Horns of Moses, and the Haloes of Christ and the Blessed Virgin, Of Cleopatra, and the Nine Worthies, Jephthah, John Baptist, Christopher and St George, Of Mermaids and Unicorns, Of Haman hanged, Of the Picture of God:

The Picture of the Creator, or God the Father in the shape of an old Man, is a dangerous piece, and in this Fecundity of Sects may revive the Anthropomorphites. Which although maintained from the expression of Daniel, 'I beheld where the Ancient of dayes did sit, whose hair of his head was like the pure wool': yet may it be also derivative from the Hieroglyphical description of the Egyptians; who to express their Enepth, or Creator of the world, described an old man in a blew mantle, with an egg in his mouth; which was the Emblem of the World.'

Browne is equally severe on pictures of the Lamb and Dove. This is typical of his method. But before we dismiss him upon this subject, we may revert to the *Musaeum Clausum* 'of Rarities in Pictures,' 'scarce or never seen by any man now living.' He cites thirty-four, from which a few may be selected.

1. Of the three remarkable Steeples or Towers in Europe, built purposely awry.

3. Large Submarine Pieces, well delineating the bottom of the Mediterranean Sea.

10. A picture of the great Fire which happened at Constantinople in the reign of Sultan Achmet. The Janizaries in

¹ My own investigation of pictures does not bear this out.

² *Urne Burial* iii.

the meantime plundering the best Houses, Nassa Bassa the Vizier riding about with a Cimetre in one hand and a Janizary's Head in the other to deter them; and the Priests attempting to quench the Fire, by Pieces of Mahomet's Shirt dipped in holy Water and thrown into it.

16. Draughts of three passionate Looks: of Thyestes when he was told at the Table that he had eaten a piece of his own Son; of Bajazet when he went into the Iron Cage; of Oedipus when he first came to know that he had killed his Father, and married his own Mother.

26. A fair English Lady drawn *Al Negro*, or in the Æthiopian hue excelling the original White and Red Beauty, with this subscription:

Sed quandam volo nocte nigriorem.

27. Pieces and Draughts in *Caricatura*, of Princes, Cardinals and famous men; wherein, among others, the painter hath singularly hit the signatures of a Lion and a Fox in the face of Pope Leo the Tenth.

28. Some Pieces *A La Ventura*, or Rare Chance Pieces, either drawn at random, and happening to be like some person, or drawn for some and happening to be more like another; while the Face, mistaken by the Painter, proves a tolerable Picture of one he never saw.¹

In Sculpture he speaks of the Sea-horses set out by Praxiteles on the temple of Domitius, and the Tritons on the temple of Saturn, but each time from the point of view of a student of the Sea-horse and the Triton and not from that of the sculpture. So the Statua of Venus is only worthy of mention because she has an apple in her hand. 'That famous statua of Praxiteles concerning Alexander and Bucephalus' is only noticed because 'the Secret Parts are veil'd with Figg Leaves'; and the Statue of Jupiter because it was made out of a vine. In the minor graphic arts, he had a considerable knowledge of coins.

Nor is it strange to finde Romane Coynes of Copper and Silver among us: of Vespasian, Trajan, Adrian, Commodus, Antonius Severus, etc. But the greater number of Dioclesian, Constantine, Constans, Valens, with many of Victorinus Posthumus, Tetricus, and the thirty Tyrants in the Reigne of Gallienus². Besides the Norman, Saxon, and Danish peeces of Cuthred, Canutus, William, Matilda, and others, some Brittish Coynes of gold have been dispersedly found; and no small number of silver peeces near Norwich, with a rude head upon the obverse and an ill-formed head an the reverse, with inscriptions *Ic. Duro* 1³.

¹ Browne's letters show him to have been an enthusiast on draughtsmanship.

² Writing to his son Thomas he mentions Gallienus 'whose coyons you have seen.' *Letters*, 10 March, 1660-1.

³ *Urne Burial*, ii. Sir Thomas Browne's statements are fully discussed by Sir John Evans in his *Coins of the Ancient Britons* (1864), pp. 3 and 360.

He discusses the medals of Alexander¹, Julius Caesar, Claudius, Britannicus, Vespasian, Titus, Adrian, Severus, Commodus, Geta, and Caracalla²; and the Jewish Shekel³; engraving upon precious stones, and the heraldry of the Twelve Tribes of Israel. There is a good deal of heraldry introduced also into his 'Account of the Tombs and Monuments in the Cathedral Church of Norwich⁴.'

Browne's fantastic views on music are well known. The famous passage about Tavern-music in the *Religio Medici* is not too well known but that it may be here repeated.

It is my temper, and I like it better, to affect all harmony; and sure there is musick even in the beauty, and the silent note which Cupid strikes, far sweeter than the sound of an instrument. For there is a musick where ever there is a harmony, order, or proportion; and thus far we maintain the musick of the Sphears: for those well-ordered motions, and regular paces, though they give no sound unto the ear, yet to the understanding they strike a note most full of harmony. Who-soever is harmonically composed, delights in harmony; which makes me much distrust the symmetry of those heads which declaim against all Church-Musick. For myself, not only from my obedience, but my particular Genius, I do embrace it: for even that vulgar and Tavern-Music, which makes one man merry, another mad, strikes in me a deep fit of devotion, and a profound contemplation of the first Composer. There is something in it of Divinity more than the ear discovers: it is an Hieroglyphical and shadowed lesson of the whole World, and creatures of God, such a melody to the ear, as the whole World, well understood, would afford the understanding. In brief, it is a sensible fit of that harmony, which intellectually sounds in the ears of God⁵.

He mentions music again apropos of the performing elephants and the Tarantula spider, and cites the sympathetic strings of the Lute and Viol to prove that in order to believe a thing you must have a 'visible experiment⁶.'

Browne's contributions to the study of Art are not serious. Yet his position is a sound one, for he writes quite early in his works, 'Art is the perfection of Nature,' and adds in the same paragraph, 'All things are artificial; for Nature is the Art of God.'

¹ *Garden of Cyrus*, v. ² *Urne-Burial*, ii. ³ *Certaine Miscellany Tracts*, i. 24.

⁴ He was the friend and correspondent of Sir William Dugdale, Garter King-at-arms, and Elias Ashmole, Windsor herald.

⁵ *Religio Medici*, ii, 9.

⁶ He commends singing, in his letters, more than once. In one letter he adds, 'You are mightily improved in your violin, butt I would by no means have you practise upon the trumpet, for many reasons.' Letter to his son Thomas, May or June, 1667.

It is not too much to say that with Browne all philosophy is natural philosophy, or what we now call Natural Science. We are very far from any approach to mental philosophy or metaphysics, which for our purpose may be said to start with the *Cogito, ergo sum* of Descartes (1637), and with Spinoza. Bacon's '*Advancement of Learning*,' in which there is some attempt at Psychology, was a new book when Browne wrote; and Thomas Stanley's *History of Philosophy* (1655—60) shows us a world into which Browne did not enter. He early realizes his limitations. In his first book when he is speaking of an All-Wise God, he breaks off:—

These are Contemplations Metaphysical: my humble speculations have another Method, and are content to trace and discover those expressions he hath left in his Creatures, and the obvious effects of Nature. There is no danger to profound these mysteries, no *sanctum sanctorum* in Philosophy: the World was made to be inhabited by Beasts, but studied and contemplated by Man, 'tis the Debt of our Reason we owe unto God, and the homage we pay for not being Beasts. Without this the World is still as though it had not been, or as it was before the sixth day, when as yet there was not a Creature that could conceive, or say there was a World. The wisdom of God receives small honour from those Vulgar Heads that rudely stare about, and with a gross rusticity admire his works; those highly magnifie him: whose judicious inquiry into His Acts, and deliberate research into His Creatures, return the duty of a devout and learned admiration.¹

Browne wrote that passage when he was under thirty, and he remained true to it all his life. How true, the *Vulgar Errors*, the *Urne Burial*, the *Garden of Cyrus*, were to show. In fact it may almost pass as the motto to all his works. Yet he talks of Cause and Effect, of Epicurus and the Stoics, of Zeno, Empedocles and the Sceptics.

In Philosophy, where truth seems double-fac'd, there is no man more Paradoxical than myself.' 'Beware of Philosophy, is a precept not to be received in too large a sense. I have often admired the mystical way of Pythagoras, and the secret Magick of Numbers . . . The severe schools shall never laugh me out of the Philosophy of Hermes, that this visible World is but a Picture of the invisible.'²

'Since I was of understanding to know we know nothing,' he says early in the most dogmatic writing which he ever produced. He is not a little scornful of some philosophical discussions.

¹ *Religio Medici*, i. 13.

² *Id.* i. 12.

There are a bundle of curiosities, not only in Philosophy, but in Divinity, proposed and discussed by men of most supposed abilities, which indeed are not worthy our vacant hours, much less our serious Studies.

In discussing the resurrection of the dead, which he accepts, he says:

To believe only possibilities . . . is meer Philosophy. . . . Though our first studies and junior endeavours may style us Peripateticks, Stoicks, or Academicks, yet I perceive the wisest heads prove, at least, almost all Scepticks, and stand like Janus in the field of knowledge. I have therefore one common and authentick Philosophy I learned in the Schools, whereby I discourse and satisfie the reason of other men; another more reserved, and drawn from experience, whereby I content mine own.

Philosophers have been divided into dogmatic philosophers, academical philosophers, and sceptical philosophers. The first delivered their opinions positively; the second left a liberty of disputing *pro et contra*; the third denied everything. Browne occupies a position between the first group and the second. In his discussion on Time it is curious to see how closely he approximates to Bergson¹.

Buckle in criticising the progress brought about by the Protestant Reformation, speaks of the drawback caused by its 'encouraging the ablest men in the discussion of questions inaccessible to human reason, and thus diverting them from subjects in which their efforts would have been available for the general purposes of civilization².' Browne here at least may be considered as in advance of his time.

Browne's book on Religion is a talisman in the household of every man of letters in the English-speaking world. A wider audience than that he does not claim³. It was the work of a young man, under thirty, as I have pointed out. The author says in the preface to the reader: 'It was set down many years past, and was the sense of my conception at that time, not an immutable

¹ *Christian Morals*, iii. 29. Cf. *Religio Medici*, i. 11.

² H. T. Buckle, *Introduction to the History of Civilization in England*, Chapter vi. (ed. J. M. Robertson, 1904, p. 186).

³ The *Religio Medici* was translated before 1672 into Latin (1645), French (1668), Italian, High and Low Dutch. See Browne's letter to John Aubrey, 14 March, 1672-3. A French translation was also published in 1732 and 1746, and German translations in 1680 and 1746. The *Pseudodoxia* has been translated into German (1680) and Italian (1737).

law unto my advancing judgment.' Incidentally he acknowledges loyalty to the Church of England; but he has a wider concept. 'Every man's reason is his best *Ædipus*,' he says. 'But in Divinity I love to keep the road and follow the great wheel of the Church.' 'I leave no gap for Heresie, Schismes, or Errors.' But hear him further :

The mortallest enemy unto Knowledge, and that which hath done the greatest execution upon truth, hath been a peremptory adhesion unto Authority and more especially, the establishing of our belief upon the dictates of Antiquity.¹

The voice has changed. No longer the young writer who had taken the world by storm in his first book. The second passage occurs in the very forefront of the great *Pseudodoxia*, the advance work and fortifications behind which he was to establish the truth such as he found it. The titles of these early chapters of this his second book are significant in themselves,—'Of the Causes of Common Errors; Of Credulity and Supinity; Of Adherence unto Antiquity.'

But to return to his earlier book on religion, we find him with a belief in God, and prone to contemplate his attributes, especially those two mighty ones, his Wisdom and Eternity, and he defends the doctrine of the Trinity through the writings of Aristotle.

In a crucial terse sentence he defines his position more clearly: 'I call the effects of Nature the works of God.' If Browne is prepared to accept this attitude, and if we are prepared to accept Browne's axiom, then a good deal of misunderstanding is swept away. 'In a wise supputation all things begin and end in the Almighty.' Atheism he attributes to 'the bad construction and perverse comment on second causes.' 'Thus the Devil played at Chess with me, and yielding a Pawn, thought to gain a Queen.'

Analysing the *Religio Medici*, it will be found that the whole of the first part treats of Faith, and the second part Charity. Here he states what he means by Heaven, Purgatory, and Hell. But turn the page, and you find the maturer man again talking of all Authority as 'a powerful enemy into Knowledge².'

You will ask how Browne reconciles these two voices³. His reply is that there is in every man, not one man but four men. The opinions which he cited were the

¹ *Pseud. Epidemica* i. 6.

² *Id.* i. 7.

³ Buckle points out the same advance in Browne's opinions.

expressions of Browne at different times of his life. 'Confound not the distinctions of thy life,' he says, 'nor in these divided Periods, wherein thou art in a manner Four, conceive thyself but One.' 'In seventy or eighty years a man may understand not only the varieties of men, but the variation of himself, and how many men he hath been in that extent of time. The fine peroration, just before the close of the *Pseudodoxia* has, I think, been strangely overlooked. Against this Browne has inserted with some humour the sentence, 'To compel Religion, somewhat contrary to Reason.'

The passage itself is the quintessence of Browne's style:—

As it is no reasonable proceeding to compel a religion, or think to enforce our own belief upon another, who cannot without the concurrence of God's spirit have any indubitable evidence of things that are obtruded: So is it also in matters of common belief; whereunto neither can we indubitably assent, without the co-operation of our sense or reason, wherein consists the principles of persuasion. For, as the habit of Faith in Divinity is an argument of things unseen, and a stable assent unto things inevident, upon the authority of the Divine Revealer: So the belief of man which depends upon humane testimony is but a staggering assent unto the affirmative, not without some fear of the negative.

Speaking of the Bible, 'It is one of the hardest Books I ever met with,' he says. 'However, so affected I am therewith, that I wish there had been more of it.' So we must put him among the Christian philosophers, even if he tells us to 'live by old Ethicks, and the classical Rules of Honesty.'

'Have a glimpse of incomprehensibles, and Thoughts of things, which Thoughts but tenderly touch. Lodge immaterials in thy Head: ascend unto invisibles: fill thy Spirit with spirituals, with the mysteries of Faith, the magnalities of Religion, and thy Life with the honour of God.' 'Christianize thy Notions.' 'Swim smoothly in the stream of thy Nature, and live but one Man.'

If this is the voice of Simplicity, it is also the language of Faith. Such then was the religion of Sir Thomas Browne, a pleasant picture of considerable shrewdness and kindliness. His heresies, whatever they were, were but skin deep.

What was Browne's position as a scientific enquirer? Though as a country doctor, he made no important discoveries, yet his anticipations are remarkable. He anticipates the existence of radium.

The doctrine of effluxions, their penetrating nature, their invisible paths, and unsuspected effects, are very considerable; for besides this Magnetical one of the Earth, several effusions may be from divers other bodies, which invisibly act their parts at any time, and perhaps through any medium; a part of Philosophy but yet in discovery, and will, I fear, prove the last leaf to be turned in the Book of Nature.¹

There is also a curious adumbration of the electric telegraph and of the Marconi system in his chapter on the Loadstone. On the other hand he incidentally makes a blunder in asserting that plants have no sex; and while he accepts the doctrine of the circulation of the blood, his phrase upon the Copernican theory is tantalizing and obscure. I am not sure that he accepted it as a fact. He does not believe in the existence of pigmies, yet he urges strongly the undertaking of the Panama Canal. This was in 1646.

An incident in Browne's life which has evoked the severest criticism relates to the burning of two witches at Bury St Edmund's in 1664. Browne was appealed to by the judge, and on his verdict the women were hanged. There is no doubt that Browne believed in witchcraft, against the opinion of educated men. The case was a flagrant misuse of justice. Yet the statement that never again in England since then has any one suffered on the ground of witchcraft is not true. Three persons were executed at Exeter in 1682; two at Northampton in 1705; five more at the same place in 1715. The laws against witchcraft were not repealed till 1736. Even a generation later Wesley still believed in witchcraft. 'The giving up witchcraft,' he says, 'is, in effect, giving up the Bible².'

By a strange perversity of coincidence you will doubtless have noticed that the evening chosen for a paper to the Heretics upon Sir Thomas Browne is that called Halloween.

The time, of all others, when supernatural influences prevail. It is the night set apart for a universal walking abroad of spirits, both of the visible and invisible world; for, one of the special characteristics attributed to this mystic evening, is the faculty conferred on the immaterial principle in humanity to detach itself from its corporeal tenement and wander abroad through the realms of space³.

¹ *Pseudodoxia Epidemica*, ii. 2.

² For a historical note on the subject see Buckle's *Introduction* c. vii., note 50. A case of witchcraft in Essex, within 40 miles of London, in our own day, is recorded in *The Times* of 3 September, 1915.

³ R. Chambers, *Book of Days* (Oct. 31).

However, to return to Browne, we must judge him, on the words of Buckle, 'not by the errors he commits but by the truths he propounds.'

In considering Sir Thomas Browne's life, one of his more recent critics¹ thus comments on him.

You might read every word of Sir Thomas Browne's writings and never discover that a sword had been unsheathed or a shot fired in England all the time he was living and writing there. It was the half-century of the terrible civil war for political and religious liberty; but Sir Thomas Browne would seem to have possessed all the political and religious liberty he needed. At any rate, he never took open part on either side in the great contest. Sir Thomas Browne was not made of the hot metal and the stern stuff of John Milton. All through those terrible years Browne lived securely in his laboratory, and in his library, and in his closet. Richard Baxter's *Autobiography* is as full of gunpowder as if it had been written in an army chaplain's tent, as indeed it was. But both Bunyan's *Grace Abounding* and Browne's *Religio Medici* might have been written in the Bedford or Norwich of our own peaceful day (1898). All men are not made to be soldiers and statesmen, and it is no man's duty to be what he was not made to be. Every man has his own talent, and his corresponding and consequent duty and obligation. And both Bunyan and Browne had their own talent, and their consequent duty and obligation, just as Cromwell and Milton and Baxter had theirs.

At the present crisis such an expression, written seventeen years ago, is all the more valuable. His letters at this time show him as a practitioner and an observer.

Browne's style is one of the glories of the English language, 'The remote and lonely splendour of Sir Thomas Browne,' as it has been called². 'Il parle de tout, apropos de tout,' was said of him by Josephe Texte. Browne acknowledges his wide liberty of treatment. He loves fantastical enquiries³. To me his most astounding achievement lies not in his most famous work the *Religio Medici* (1643), produced in his earliest years; nor in the *Vulgar Errors* (1646), nor *Urne Burial* (1658); but in the least known *Garden of Cyrus* (1658). In this Browne gives the fullest range to his inexhaustible wit, and in it perhaps you best listen to his message on what he calls 'this courtly

¹ *Sir Thomas Browne*. By Alexander Whyte, D.D. Edinburgh, 1898, 8^o, pp. 15-16.

² *Athenaeum*, 26 March 1904.

³ So J. M. Robertson, of Buckle: 'Buckle's remarkable discursiveness is finally educative (p. xiii).

and splendid world¹. The matchless passage, which occurs at the end of it I have been asked to reprint here.

But the Quincunx of Heaven runs low, and 'tis time to close the five ports of knowledge. We are unwilling to spin out our awaking thoughts into the phantasmes of sleep, which often continueth præcogitations, making Cables of Cobwebbes and Wildernesses of handsome Groves. Beside Hippocrates hath spoke so little, and the Oneirocritical Masters have left such frigid Interpretations from plants, that there is little encouragement to dream of Paradise itself. Nor will the sweetest delight of Gardens afford much comfort in sleep; wherein the dulnesse of that sense shakes hands with delectable odours, and, though in the Bed of Cleopatra, can hardly with any delight raise up the ghost of a Rose.

Night, which Pagan Theology could make the daughter of Chaos, affords no advantage to the description of order: although no lower than that Masse can we derive its Genealogy. All things began in order, so shall they end, and so shall they begin again; according to the ordainer of order and mystical Mathematicks of the City of heaven.

Though Somnus in Homer be sent to rowse up Agamemnon, I finde no such effects in the drowsy approach of sleep. To keep our eyes open longer were but to act our Antipodes. The Huntsmen are up in America, and they are already past their first sleep in Persia. But who can be drowsie at the hour which freed us from everlasting sleep? or have slumbering thoughts at that time, when sleep itself must end, and as some conjecture all shall awake again?

A great living critic has described this as the sublimest passage in English prose². It is the final word of one whose whole life was dedicated to 'the central and vital interiors of truth³'.

You may say that I have made out but an indifferent case for asking you to listen to desultory remarks upon Sir Thomas Browne. A writer of to-day has declared that 'if a subject is not questionable it is a waste of time to discuss it⁴'. I do not know if I have given you any points which may lead to discussion. But I claim that Sir Thomas Browne has the right to a high pedestal in the Hall of the Heretics, and words of his might well serve as a motto of our society. 'I perceive every man's reason is his best *Œdipus*.' 'The mortallest enemy unto knowledge, and that which hath done the greatest execution upon Truth, hath been a peremptory adhesion unto Authority,

¹ *Christian Morals* i. 26. Cf. Hamlet's 'This brave o'erhanging firmament, this majestical roof fretted with golden fire' (ii. 2).

² George Saintsbury in the *Cambridge History of English Literature*.

³ *Christian Morals*, ii, 3.

⁴ Havelock Ellis, *Affirmations*, 1915, preface.

and more especially, the establishing of our belief upon the dictates of Antiquity.' 'Only desire men would not swallow dubiosities for certainties, and receive as Principles points mainly controvertible.' 'Some Truths seem almost Falshoods, and some Falshoods almost Truths. A man may come unto the Pericardium, but not the Heart of Truth.'²

² *Christian Morals*, ii. 3.

